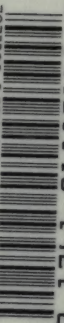


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IVANHOE

BY

M. E. KINGSLEY

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OUTLINE STUDIES
IN
LITERATURE

MAUD ELMA KINGSLEY, A.M.

IVANHOE

(Scott)



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OUTLINE STUDY

NO. 7

IVANHOE

(SIR WALTER SCOTT, 1771-1832)



- A. PREPARATORY WORK.—Rise and Development of the Novel; The Norman Conquest; The Crusades.
- B. FIRST READING.—The Narrative as a Narrative; Study of the Text.
- C. SECOND READING.—Analysis of the Plot; Character Study.
- D. THIRD READING.—Literary Excellences; Manners and Customs in the Middle Ages; Topics for Special Study.
- E. SUPPLEMENTARY WORK.—Value of Ivanhoe in the Class-room; Sir Walter Scott; Theme Subjects.

A. PREPARATORY WORK

RISE AND DEVELOPMENT OF THE
NOVEL; THE NORMAN CON-
QUEST; THE CRUSADES

I. THE NOVEL

Suggestion 1. As the novel is the form of literary composition with which the young student is most familiar, a short study of the subject will be of value at this point.

1. Definition of the word "novel."

Note 1. "A novel is a narrative of human life under stress of emotion."

2. Evolution of the novel.

- a. The Epic.
- b. The Metrical Romance.
- c. The Drama.
- d. The Novel.

Suggestion 2. Give an example of each class.

3. Chief divisions of the novel:—

- a. The story.
- b. The romance.

Note 2. "Novel is the *generic*, and the terms romance and story the *especial* designation. The story is that form of the novel which gives an action of life or a sequence of events of life with the least possible complexity of emotion; and the romance is that form of the novel which portrays a life when influenced by emotion to undertake material, spiritual, or physical exploration into regions unfamiliar."

Suggestion 3. Write an explanation of the meaning of Note 2.

4. Birth of the novel.

- a. The novel in English Literature appeared in 1740, when Richardson's *Pamela* was published.
- b. Its predecessors: *Robinson Crusoe*, Lyly's *Euphues*, Lodge's *Rosalind*, Sidney's *Arcadia*.

Suggestion 4. If possible, let the pupils prepare the story of each of the above for composition work.

Note 3. These have something of the quality of the typical English novel, and influenced the growth of this form of fiction. Besides the works of English fiction just mentioned, there were several romances translated from older languages, without whose influence the true novel might never have been produced. The best known of these are *Amadis of Gaul*, *Gil Blas*, *Theagnes and Chariclea*, *Daphnis and Chloe*. "These are stories of the adventures of knights and kings and princes; tales of adventure in lands far away; under circumstances impossible, and by help of enchantment and magic and supernatural assistance."

Suggestion 5. Let the pupil learn the above names, and ascertain the language in which each romance was originally written.

5. Value of the novel.

- a. In the novel the reader may trace the progress of civilization through the centuries.
- b. Social and legal reforms have been effected by novels, notably those of Dickens, Thackeray and Wilkie Collins.
- c. Novels enable us to see the dark side of life without actual contact.
- d. Novels preserve manners and customs which would otherwise be lost.

6. First English novelists: Richardson, Smollett, Sterne, Fielding.

Suggestion 6. Require pupils to learn the names merely.

7. Classification of Novels.

- a. Novel of domestic life, as *The Vicar of Wakefield*, *Jane Eyre*, *Pride and Prejudice*, etc.
- b. Historical novel, as IVANHOE.
- c. Romantic novel, as *Castle of Otranto*.
- d. Novel of Purpose, as *Uncle Tom's Cabin*.

II. THE NORMAN CONQUEST

1. *Significance of the term.*

Note 4. The name given to the accession of William I to the crown of England. So called because his right depended on the *conquest* of Harold, the reigning king.

2. Date of the Conquest.

3. Condition of affairs a century after the Conquest.

- a. The Normans had established in England the Feudal System of land tenure, and ruled as Feudal lords, to whom the Saxons paid unwilling homage as vassals.
- b. Two classes of society in England: a foreign nobility and a discontented people.
- c. The language.

Note 5. Unlike other conquests, the Norman Conquest neither exterminated nor drove out the subjugated people. The Saxons remained upon their native soil and kept their own customs and language, never conversing with the foreigners, and hating bitterly everything that was Norman. Neither race made any attempt to understand the language of the other. The speech of the Court, the Church, and of literature, was Norman; that of homely, every-day life was Saxon. This state of affairs lasted until the fourteenth century, when the foreign wars brought Norman and Saxon together to fight as one people for one land—

England. This is the reason that our language consists of two distinct elements. (*The character of these two languages is suggested in Chapter I by the conversation of Gurth and Wamba.*)

III. THE CRUSADES

1. Character of . . . holy wars, in which the warrior wore a cross, and fought, nominally at least, for that of which the cross is a symbol. Each nation wore a cross of a special color,—red for France; white for England; blue for Italy. The Knights Templar wore a red cross on a white ground. There were seven crusades: 1096-1254, of which the third was led by Richard against Saladin, 1189-1193.

B. FIRST READING

THE NARRATIVE AS A NARRATIVE; STUDY OF THE TEXT

I. THE NARRATIVE

Suggestion 7. Assign five chapters for each lesson. Read aloud in class, chapters I, II, VII, XIII, XVI, XIX, XX, XXI, XXVI, XXXI, XXXIII, XL. A careful outline of each chapter should be made as the reading progresses, and appropriate headings should be assigned to each.



1. Headings of the chapters in *Ivanhoe*. Example
 - a. Chapter I.—Condition of the Saxons after the conquest.
 - b. Chapter II.—The Palmer guides the Templar to Rotherwood.
 - c. Chapter IV.—Prowess of the Knight of Ivanhoe.

2. Outline of each chapter.

Suggestion 8. From such an outline the whole story should be accurately recited. Let the points in this outline be merely suggestive, not actual statements. For example:—

- a. Chapter I.

- (1.) Place of action of the story.
- (2.) Date of the story.
- (3.) Condition of the people.
- (4.) Opening scene.
- (5.) The two characters introduced.
- (6.) Appearance and occupation of each.
- (7.) Point of the conversation.
- (8.) The interruption.

- b. Chapter II.

- (1.) The cavalcade.
- (2.) Description of the leaders; of the followers.
- (3.) The Prior's question.
- (4.) Gurth's answer; its reception.
- (5.) Wamba's directions.
- (6.) The Templar's errand.

- (7.) The wager.
- (8.) The stranger at the sunken cross.
- (9.) The calvalcade's journey to Rotherwood.

3. Title verses.

Suggestion 9. After each chapter has been read, read the title verse and state the events of the chapter which render the verse an appropriate one. This is an interesting review exercise.

II. STUDY OF THE TEXT

- 1. Time and place of the action of the story.
- 2. Expressions to paraphrase.

(Give context for each)

- a. Wound his horn.
- b. Broach the oldest wine cask.
- c. Dost the brown bowl still run in thy head?
- d. I wore russet before I wore motley.
- e. Theow and Esne art thou no longer.

3. Identifications.

Suggestion 10. Identify and state the circumstances under which each is mentioned. Give the reason for each characterization.

- a. The tyrannical bastard by whom the curfew was devised.
- b. The descendant of Alfred still reigns a princess.
- c. Beautiful daughter of Zion.
- d. The Saxon porker.
- e. The boar of Rotherwood.

- f. The Disinherited Knight; the Black Knight; the Knight of the Fetterlock; *Le Noir Fainéant*; Clove-the-wand.
- g. The valiant and unfortunate Harold.
- h. Sir Antony of Scrabblestone.
- i. Old house cricket.
- j. King of outlaws and prince of good fellows.

III. QUESTIONS TO ACCOMPANY THE STUDY OF THE TEXT

1. Why was Robin Hood's chaplain called Friar "Tuck"? Why do critics speak of him as a "clerical Falstaff"?
2. Why did the outlaw captain reduce the Jew's ransom?
3. What process of reasoning led Athelstane to give up his claim to Rowena?
4. Why was the Palmer given so poor a cell for the night at Cedric's? What purpose does this fact serve in the plot development?
5. Have you any reason to suppose after reading Chapter VI that the Palmer is masquerading?
6. Does Rebecca early in the novel show signs of any special interest in Ivanhoe?
7. What is the popular title of King Richard? Where is the first mention made in the novel of Richard by this title?

8. Tell the story which is believed to have given Richard his popular title.

Note 6. The Duke of Austria exposed Richard to a lion because Richard had slain the Duke's son. In a Chronicle of 1532, we read:—

“It is sayd that a lyon was put to Kynge Richarde, being in prison to devour him; and when the lyon was gaping he put his arme in his mouth and pulled the lyon by the harte so hard that he slewe the lyon; and therefore he is called Richarde Cœur de Lyon.”

9. What was the war cry of the outlaws? The sign manual of Wamba? The mark of Locksley? Under what circumstances is the reader made acquainted with each?
10. Why did not De Bracy slay Ivanhoe when the latter was in his power?
11. Where is the interpretation of the name “Front de Bœuf”?
12. Relate the circumstances under which the following episodes occur: The gift of the bugle; Gurth made a freeman; the bier of Athelstane; the disclosure of Richard's identity; the Grand Master reads the letter; the fight in the forest; the apparition.
13. On what grounds was Rebecca convicted of sorcery?
Ans. Her religion, her attractiveness, her skill in medicine.
14. Do any episodes of the story seem to you entirely beyond reason?
15. What was the purpose of the author in writing his story?
Ans. To bring out the relations existing between the Normans and Saxons.

C. SECOND READING

ANALYSIS OF THE PLOT;
CHARACTER STUDY

I. ANALYSIS OF THE PLOT

1. *The Plot of the Story.*—The reconciliation of the disinherited Ivanhoe with his father, and his marriage with Rowena.

Note 7. All the events of the story, however trivial, are directly connected with these two ideas: Ivanhoe is disinherited (1) because he is a follower of King Richard, the Norman King, whom Cedric hates; (2) because Cedric wishes Rowena, who is of unbroken Saxon lineage, to marry Athelstane, who, on account of his descent from the last Saxon monarchs of England, is held in the highest respect by all the Saxon nations of the north of England.

2. Episodes unfolding the plot.

Suggestion 11. Enumerate the most important of these.

3. Subordinate stories.
 - a. Story of Bois Guilbert.
 - b. Story of Front de Bœuf.
 - c. Story of Isaac the Jew.
 - d. Story of Locksley.
 - e. Story of King John.

Suggestion 12. The pupil's knowledge of these stories can best be ascertained by means of questions, for example:—

- (1.) Story of Bois Guilbert and Rebecca.
On what errand did Guilbert come to England? Under what circumstances does he meet Rebecca? Describe Rebecca's reception of his advances? Under what circumstances does Rebecca owe her life to Guilbert? Of what does the Grand Master of the Knights Templar accuse Rebecca? Why? To what method of proving her innocence does Rebecca resort? Who sustains the charge against her, and who is her champion? Under what circumstances is she declared innocent? What is the fate of Guilbert? What becomes of Rebecca? Why does she leave England?

Suggestion 13. Pupils are expected to answer similar questions on each of the subordinate stories of the novel.

4. Most striking scenes of the novel.

- a. The grand tournament.
- b. Urfried on the battlements.
- c. Death of Guilbert.
- d. In the tilt yard at Templestowe.
- e. In Friar Tuck's cell.
- f. The siege of Front de Bœuf's castle.

- g.* King Richard reveals himself to Locksley.
- h.* Rebecca in the sibyl's turret.
- i.* Trial of Rebecca.

Suggestion 14. Enumerate all the details which enter into the composition of each scene.

5. Word pictures from the novel.

Suggestion 15. The pupils are expected to make a list of subjects suitable for illustrations to accompany the narrative, and to be able to enumerate all the details which would enter into the composition of such illustrations.

- a.* Delineative pictures, as Friar Tuck, etc.
- b.* Interiors, as the Saxon Hall, etc.
- c.* Scenery, as The Opening Scene, etc.
- d.* Tableaux, as The Saxon Princess and The Beautiful Jewess.

II. CHARACTER STUDY

1. The Sixteen Characters Necessary to the Plot Development.—Identification of each.
 - a.* Wamba, Jester of Cedric the Saxon.
 - b.* Gurth, the swineherd and thrall of Cedric the Saxon.
 - c.* Brian Bois Guilbert, a preceptor of the Knights Templar.
 - d.* Cedric, a Thane of Rotherwood, surnamed "The Saxon."

- e. Athelstane, Thane of Coningsburgh, surnamed "The Unready."

Note 8. *Unready* does not mean here unprepared, but injudicious.

- f. Ivanhoe, son of Cedric.
g. Rowena, a Saxon princess and ward of Cedric.
h. Isaac of York, a Jew money lender.
i. Rebecca, daughter of Isaac of York.
j. Sir Reginald Front de Bœuf, the typical Norman baron, a follower of Prince John of Anjou.
k. Sir Maurice de Bracy, a follower of Prince John.
l. Locksley, *alias* Robin Hood, chief of a band of outlaws who infested Sherwood Forest.
m. Friar Tuck, the father confessor of Robin Hood and his men.
n. Ulrica, daughter of the late Thane of Torquilstone, *alias* Dame Urfried, an old sibyl at Torquilstone Castle.
o. King Richard, Prince John.

2. Character sketches.

Suggestion 16. The pupils are expected to draw out the prevailing characteristics of the leading personages from the various episodes of the story: Notice that Rowena, although the heroine, is a beautiful being without any especial characteristics. Rebecca is a much more lifelike character. She is dignified, gentle, modest and high-minded, and by reason of the energy with which she plays her part in the story, offers a pleasing contrast to Rowena, who has been characterized as a vapid piece of still life. Indeed, Rebecca was so popular among the early readers of the novel, that Scott was censured for not marrying her to Ivanhoe. The prejudices of the time in which the scene of the story is laid, rendered such a conclusion impossible.

a. Character sketch of King Richard.

Suggestion 17. Base your conclusions upon the text only.

b. Of Friar Tuck.

c. Of Ivanhoe.

d. Of Cedric.

e. Of Athelstane.

D. THIRD READING

LITERARY EXCELLENCES; MANNERS AND CUSTOMS OF THE MIDDLE AGES; TOPICS FOR SPECIAL STUDY

I. LITERARY EXCELLENCES OF IVANHOE

1. Shows exhaustive knowledge of the subject, and great facility of invention.
2. Costumes and scenery accurately described.
3. Freshness of the subject attractive.
4. Style both romantic and contemporary.
5. Style easy and animated.

6. The author depicts persons and scenes with such picturesque fidelity as to place them with exceeding distinctness before the mind of the reader.

Suggestion 18. Discuss carefully topic 4.

7. Best written chapters, II, VIII, XXIX. (*Re-read.*)

II. MANNERS AND CUSTOMS OF THE MIDDLE AGES

(*Gleaned from the text*)

1. Ejaculations and salutations.
2. Saints invoked throughout the story.
3. Classes of society.
4. Pilgrims and Palmers. (*Note the difference between them.*)
5. Daily life among the Normans; among the Saxons.
6. Language of the time; relations between Normans and Saxons.
7. Dress, mode of travel, amusements, outlaws, forest laws, arms and armor, letters, money, superstitions, drinking customs, food, architecture, cruelties of great barons, the clergy.
8. General condition of the country.
9. Obsolete and archaic words and phrases.
10. Relations between the Saxons and Normans.

III. TOPICS FOR SPECIAL STUDY

1. The Court Jester.
2. Knights Templars.

3. Robin Hood and his Merry Men.
4. The Crusades.
5. Tournaments.
6. Normans and Saxons contrasted.
7. St. George and the Dragon.
8. Treatment of the Jew in the Middle Ages.
9. The Norman Conquest.
10. King Richard and his Reign.

Suggestion 19. Use topics II and III for carefully prepared written work.

E. SUPPLEMENTARY WORK

VALUE OF IVANHOE IN THE CLASS- ROOM; SIR WALTER SCOTT; THEME SUBJECTS

I. VALUE OF IVANHOE TO THE STUDENT

1. He derives from IVANHOE a more satisfactory conception of the time of the third crusade than he is likely to get from the dry facts of legitimate history.
2. It gives him a view of individuals as they were affected by the public strifes and social divisions of the age.

3. It brings out in a manner, never to be forgotten, the contrast between Norman and Saxon.

Note 9. Scott took the name "Ivanhoe" from the name of a little English village toward which his attention was attracted by a line in an old rhymed proverb,—

"Tring, King, and Ivanhoe."

II. SIR WALTER SCOTT

1. Most important events of his life.
2. Effect of his environment on his literary output.
3. Two periods of his literary career.
4. Classification of his works.

Note 10. The name of Scott is associated in the mind of the young reader with *The Lady of the Lake*, IVANHOE, *Marmion*, *Kenilworth*.

III. THEME SUBJECTS

1. The Great Tournament at Ashby.
2. Rebecca and Rowena Contrasted.
3. The Waverley Novels: "The Great Unknown."
4. The Norman Castle and the Saxon Hall. (*Description of each.*)
5. The Siege.
6. Trials of Isaac the Jew.
7. The Trial of Rebecca.
8. Cause of the Reader's Dislike to Prince John.
9. In the Forest with the Outlaws.
10. Historical Inaccuracies in IVANHOE.

EXAMINATION QUESTIONS

1. What is an "Historical Novel"? How far is the writer of this class of fiction bound by custom to connect his work with the accepted history of the place and time depicted?

2. In what part of England is the scene of *IVANHOE* laid? (Locate with reference to London and Liverpool.) In what year? What episode fixes the date of the action of the story? What political and social differences distinguished Normans, Saxons and Jews at this period? Explain the absence of the king and the nature of the regency.

3. Explain the following words as they are to be understood in reading *IVANHOE*: *monk, baron, knight, palmer, Templar, crusader, outlaw, yeoman, tournament, castle, armor, long-bow.*

4. Describe the opening scene of the story, and describe in full the two characters first introduced.

5. What is the plot of the novel? Who is the hero and what is his real name? Under what circumstances does the reader meet him first? At what stage in the story do we learn the fact that he has been disinherited, and that he is Rowena's lover?

6. Have you any reason to suppose after reading chapter vi, that the palmer was masquerading? Why

was he given so poor a cell for the night at Cedric's? What purpose does this fact serve in the plot development?

7. Why had Ivanhoe been disinherited by his father? Why did Cedric wish Rowena to marry Athelstane? What process of reasoning led Athelstane to give up his claim to Rowena?

8. What do you understand to have been the motive of the disguise and secrecy assumed by King Richard and Ivanhoe?

9. Do you think the character of Ivanhoe a consistent representation of a son of Cedric, educated and trained by Normans? Give reasons for your answer.

10. Give a character sketch of King Richard, basing your conclusions upon the text only. What is the popular title of King Richard?

11. Name the sixteen characters necessary to the development of the story, and state the class of society of which each is a type. Contrast the character of Rebecca and Rowena. Which is the more interesting to you? Why?

12. Contrast the conduct of Rowena in chapter xxxiii with that of Rebecca under similar circumstances in chapter xxiv. In connection with subsequent events, to what extent do you think the Templar was sincere in his proposals to Rebecca?

13. What purpose of the narration is served by the supposed death and the reappearance of Athelstane? Comment on the treatment of this episode in chapter xlii.

14. In what respects does Cedric represent a higher type of character than his Norman neighbors? What traits of his character tend to make him less efficient and successful than they?

15. Contrast the characters of Richard and John as outlined in the story, and give reasons, drawn from the story, for the following historical facts: (1) that they were both unsuccessful as kings; (2) that Richard has always been held in kindly remembrance in England; (3) that John has always been regarded as the worst of the English kings.

16. Give a word picture of Friar Tuck, Wamba, Rowena, Rebecca and Athelstane.

17. Describe the attack on the castle. Why was the attack not directed against the main entrance? Define *postern*, *court*, *moat*, *barbican*, *drawbridge*, *cross bow*, *the device on the shield*, *ransom*.

18. What circumstances led up to the attack on the castle? In what manner is the description of the attack given to the reader?

19. Enumerate the most striking scenes of the novel, and state the connection of each with the development of the plot. Describe the Grand Tournament, and mention all the events of the story which have their origin there.

20. What was the nature of the charge of sorcery brought against Rebecca? By what evidence was it supported? Why was such a trial, under the circumstances, an illegal and treasonable act?

21. What superstitious idea was the basis of the

theory of the "Judicial combat"? How might Bois Guilbert have saved the life of Rebecca? Do you think that his conduct indicated pure selfishness, or selfishness mixed with nobler feelings? What inference would be drawn by the spectators of the combat from the circumstances of his death?

22. Why could there be no question of marriage between Ivanhoe and Rebecca? Do you think that the visit of Rebecca to Rowena was solely for the purpose of making the latter's happiness complete?

23. What is the legend of Locksley, or Robin Hood, and his men? What historical circumstances are supposed to be reflected in this and similar legends?

24. Which of the characters of the story seem to you most interesting? Which one seems the least interesting? Which seem to you most lifelike? Which seem most overdrawn and unnatural?

25. It is said of IVANHOE, that its style is "both romantic and contemporary." Explain and illustrate this criticism.

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